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## HERRICK AND MARTIAL

BY PAUL NIXON

Of English lyrists none has been more indebted to the Latin classics than Robert Herrick. A vague consciousness of this fact visited his early editors. With great dispatch, therefore, the poet was dubbed an "English Catullus"—"English Catullus" being in those days a generic term of doubtful praise or extenuating abuse applied to lyrists who sang of nakedness and were unashamed.

In the course of a most entertaining and even brilliant "appreciation" of the poet, Mr. Edmund W. Gosse, after a few pleasant remarks anent the inanity of the editors who had successively referred to the resemblance between the *Hesperides* and the *Carmina* of Catullus, declared that "no one carefully reading the *Hesperides* can fail to be struck with the similarity they bear to the Epigrams of Martial. One can hardly tell [he continued] where to look for a literary parallel more complete."<sup>1</sup>

At the time when Mr. Gosse's essay appeared, Dr. Alexander B. Grosart was completing his huge annotated edition<sup>2</sup> of Herrick, and many of the essayist's sparkling comments clashed violently with his own sober convictions. Not the least heretical paragraphs seemed those telling, in general, of the astounding resemblance of his beloved Herrick to the shallow, irresponsible, obscene epigrammatist. With the assertion that he had taken pains to reread the *Epigrammata*, he vigorously rejected the alleged parallel, and declared that "the fingers of a single hand will sum up [Herrick's] actual indebtedness to Martial."<sup>3</sup>

So wide a difference of opinion on the part of the two men who have considered the question leaves room for further and more detailed study of the English poet's use of the poetry of Rome and of Greece. With the tacit repetition, then, of several of the

<sup>1</sup> *Cornhill Magazine*, August, 1875. Later included in *Seventeenth-Century Studies* (London, 1883).

<sup>2</sup> London, 1876.

<sup>3</sup> Memorial-Introduction, p. ccxlv.

pertinent remarks with which Professor Mustard prefaces his interesting book, *Classical Echoes in Tennyson*, the writer wishes in this paper to call attention to the relation of the *Hesperides* to the epigrams of Martial.

Herrick is unique among English poets in the frequency of his expressions of admiration, affection, and solicitude for his poems and his fame. To these themes he devotes almost one-tenth of the *Hesperides*. Nearly one-ninth of the epigrams, their number, excluding the "cracker-mottoes" of the last two books, being approximately the same as that of Herrick's poems, are similarly personal, and are indubitably imitated by the English poet with great freedom.

He asks his Muse whither she will roam, warns her of the contempt that dwells in courts and cities, and tells her that she would be safer at home.<sup>1</sup> He remarks on the difference the presence of Brutus makes in the attitude of "the virgin shy" toward his book.<sup>2</sup> He wishes his verses to be read, not in the "sober mornings,"<sup>3</sup> but

When the rose reigns, and locks with ointment shine,  
Let rigid Cato read these lines of mine.<sup>4</sup>

He writes of the critic who praises only departed poets,<sup>5</sup> bids his book haste away and find a friendly patron, so that it may not become spice or mackerel wrapping,<sup>6</sup> and declares:

I make no haste to have my numbers read:  
Seldom comes glory till a man be dead.<sup>7</sup>

Translations and imitations of Martial can hardly be closer than these.

In an introductory quatrain the English poet ascribes to his printer all the errors of his book: the Roman epigrammatist

<sup>1</sup>2; cf. 901; Mart. i. 3 (G.); cf. xi. 1. 1; iii. 5. 1. The numbers throughout are those of Pollard's edition of Herrick (London, 1891) except in the case of the epigrams, which he omits. These will be referred to by volume and page in Dr. Grosart's edition. Dr. Grosart gives a very incomplete list of the epigrams of Martial "to which Herrick in the slightest way alludes." Mr. Pollard adds somewhat to this list, and the epigrams mentioned by them are marked G. or P.

<sup>2</sup>4; Mart. xi. 16. 9, 10 (P.).

<sup>3</sup>Mart. xi. 17.

<sup>4</sup>8; Mart. x. 20. 21 (P.).

<sup>5</sup>174; cf. 675. 1, 2; Mart. viii. 69.

<sup>6</sup>846; cf. 406; Mart. ii. 27; iii. 2; iv. 86; vii. 26.

<sup>7</sup>625; cf. 1024; Mart. v. 10. 11, 12 (G.).

denounces his scribes in similar strain.<sup>1</sup> Herrick affirms, with some forgetfulness, that his Muse should be christened the "Bashful," since that adjective best fits his virgin verses—

Which are so clean, so chaste, as none may fear  
Cato the censor, should he scan each here.<sup>2</sup>

Martial, one remembers, quiets any stray scruples regarding his eleventh book by alleging,

sunt chartae mihi quas Catonis uxor  
et quas horribiles legant Sabinae:<sup>3</sup>

and his fifth book he inscribes to matrons, boys, and maids as one

quem Germanicus ore non rubenti  
coram Cecropia legat puella.<sup>4</sup>

Herrick assures Porter that there will always be poets so long as there are patrons, and praises him as one who gives

Not only subject-matter for our wit  
But likewise oil of maintenance for it.<sup>5</sup>

He curses the critic who carps at his book, but cannot mend it,<sup>6</sup> derides Prat, who writes satires which contain "no mite of salt,"<sup>7</sup> and says of more fortunate verse that

when all bodies meet  
In Lethe to be drown'd;  
Then onely Numbers sweet,  
With endless life are crown'd.<sup>8</sup>

There is, to be sure, nothing peculiar to Martial in these sentiments, but when one remembers that the poet many times certainly imitates him, their similarity to lines of the epigrammatist seems hardly fortuitous.

Unmistakably akin to the epigrams in subject and tone, at least, are several others of the short poems of this sort. Critics who dislike the first poem they read are requested to think it the worst in the book: if they dislike all, they are commended to the

<sup>1</sup> Mart. ii. 8.

<sup>2</sup> 84.

<sup>3</sup> Mart. xi. 15. 1, 2 (P.).

<sup>4</sup> Mart. v. 2 (G.).

<sup>5</sup> 117; cf. 359; Mart. vii. 55. 5; xii. 3. Cf. i. 107; xi. 3. 7-10.

<sup>6</sup> 662; Mart. i. 91; ii. 8. 7, 8. Cf. i. 110.

<sup>7</sup> 694; Mart. vii. 25. 1-3.

<sup>8</sup> 201; Mart. x. 2. Cf. third stanza with Mart. x. 20. 20.

scab.<sup>1</sup> His readers are urged to wink at his small and hide his greater faults.<sup>2</sup> His book is ordered to

go not near  
Those faces sour as vinegar,<sup>3</sup>

and he consigns to fellow or whitflaw the "long, black thumb-nail" of his detractor, who scores the verses praised by others.<sup>4</sup> One can hardly fail to couple such verses with the epigrammatist's many requests that his readers skip parts of his book, if they find it too long,<sup>5</sup> with his statements that a book must contain some bad poems,<sup>6</sup> with his advice that it beware of the rhinoceros noses of the Romans,<sup>7</sup> with his command that the

triste supercilium durique severa Catonis  
frons

retire,<sup>8</sup> and with his hatred of the critics who censure, while the rest of the world admires,<sup>9</sup> and bite their black nails, when even Caesar condescends to read and reward him.<sup>10</sup>

Nor are Herrick's poems to literary friends unlike Martial's. The recipients whose favorable verdict will be final,<sup>11</sup> whose smile or frown can raise a poet or dash him to earth,<sup>12</sup> whose valuable criticism makes the poet's praise their own,<sup>13</sup> and whose protection will insure the book's longevity,<sup>14</sup> are of course familiar figures in the epigrams.<sup>15</sup> Herrick approves of the man who not only "hugs"<sup>16</sup> and admires, but also pays for his poems.<sup>17</sup> Martial, too, expresses his appreciation of such a character.<sup>18</sup> Herrick urges a friend to publish,<sup>19</sup> and remarks that fame is the "propulsive cause" of printing.<sup>20</sup> Martial twice makes similar requests, and asks,

ante fores stantem dubitas admittere Famam  
teque piget curae praemia ferre tuae?<sup>21</sup>

<sup>1</sup>6; cf. 5.

<sup>2</sup>95; cf. 94.

<sup>3</sup>870; cf. 7.

<sup>4</sup>173; cf. 96, 344.

<sup>5</sup>Mart. vi. 65; iv. 82; x. 1; xi. 106; ii. 1.

<sup>6</sup>Mart. i. 16; vii. 90. 81.

<sup>7</sup>Mart. i. 3. 5, 6 (G.).

<sup>8</sup>Mart. xi. 2; cf. xi. 16 (G.).

<sup>9</sup>Mart. vi. 64; i. 40.

<sup>10</sup>Mart. iv. 27 (G.).

<sup>11</sup>1064, 168.

<sup>12</sup>508; cf. 964, 965.

<sup>13</sup>949; cf. 226, 245.

<sup>14</sup>112; cf. 628.

<sup>15</sup>Mart. i. 113; iv. 86; v. 80; vi. 1; vii. 26. 51, 52; cf. i. 70; iii. 5; vii. 97; ix. 84, 99; x. 78, 104; xii. 2, 3.

<sup>16</sup>Mart. iii. 2. 6; 5. 7, 8.

<sup>17</sup>359; cf. 622.

<sup>18</sup>Mart. viii. 55; xii. 3; v. 16, 36.

<sup>19</sup>461.

<sup>20</sup>450.

<sup>21</sup>Mart. i. 25; iv. 33.

Herrick bewails his desertion by his Muse in thanking Sir Clipseby Crew—

For those gifts you do confer  
Upon him who only can  
Be in prose a grateful man.<sup>1</sup>

Worth mentioning, perhaps, in connection with this poem is the epigrammatist's demand that a prospective donor no longer await the reluctant Thalia before sending his present—

divitibus poteris musas elegosque sonantes  
mittere: pauperibus munera πρὸς δατο.<sup>2</sup>

The English poet frequently inserts in his book tiresome verses lauding some friend or other who wishes for the honor of being enrolled among his "undying saints," in his "white temple of heroes," "eternal calendar," or "generation of just." He tells them collectively:

Each lyric here shall be  
Of my love a legacy,  
Left to all posterity.<sup>3</sup>

Martial had assumed something—happily not so much—of the same censorial power:

gaudet honorato . . . multus nomine lector  
cui victura meo munere fama datur.<sup>4</sup>

To Varus is given a name that will live in eternal song.<sup>5</sup> The picture of Pliny in his verse will outlast the work of Apelles.<sup>6</sup> Another friend is mentioned in his book at his own request,<sup>7</sup> and Ovidius is promised that posterity will hear of him

si victura meis mandantur nomina chartis  
et fas est cineri me superesse meo.<sup>8</sup>

Both poets send verses instead of gifts to friends,<sup>9</sup> praise<sup>10</sup> and damn<sup>11</sup> the work of other poets, decry plagiarism,<sup>12</sup> and express a

<sup>1</sup> 491.

<sup>2</sup> Mart. vii. 46.

<sup>3</sup> 218; cf. 224, 365, 392, 445, 498, 512, 547, 666, 806, 861, 871, 908, 957, 979, 985, 1094.

<sup>4</sup> Mart. v. 15. 3, 4.

<sup>5</sup> Mart. x. 26.

<sup>6</sup> Mart. vii. 84 (G.).

<sup>7</sup> Mart. iv. 31 (G.); cf. v. 60.

<sup>8</sup> Mart. vii. 44.

<sup>9</sup> 319; Mart. ix. 99; x. 87.

<sup>10</sup> 382, 383, 528, 606, 675, 913, 912, 958, 968, 1073; Mart. i. 7; v. 11; vii. 23, 63; ix. 26; 35; xi. 48, 50; xii. 44.

<sup>11</sup> Grosart II. 88; III. 6; Mart. iii. 9; xii. 63, etc.

<sup>12</sup> 683; Mart. i. 29, 52, 53, etc.

deep sense of their own greatness.<sup>1</sup> Both express their hope that their respective rulers may appreciate their efforts,<sup>2</sup> and both allege that only their Muse is lewd.<sup>3</sup>

With these last insignificant likenesses the resemblance of Herrick to Martial, in this part of his work, ends.

In his epigrams, however, Herrick again is influenced by his admiration of the Latin poet. The wicked husband and wife who strangely don't agree;<sup>4</sup> the gentleman who is all nose;<sup>5</sup> the orator who can find words only in an uproar;<sup>6</sup> Boreman who remains poor despite his rascally trades;<sup>7</sup> the guest who cools, and spoils, the custard by blowing on it;<sup>8</sup> the unfortunate lady who coughed out two of her teeth, and spat out the other two;<sup>9</sup> the man whose gout migrated from foot to hand, making his alms even smaller,<sup>10</sup> and the thrifty Mr. Prig who drinks water instead of beer;<sup>11</sup> the girls with "rusty" teeth who should keep their mouths shut,<sup>12</sup> and the gentleman who cuts six new teeth, of matton-bone<sup>13</sup>—these curiosities appear to have been imported, almost intact, from Martial's museum.

A number of others, injured by transmission, warped by a new climate, and altered by a new surgeon, may once have been in the same collection. The husband who weeps (joyfully) when his wife is buried;<sup>14</sup> "warie" Mr. Rush, who finds both summer and winter weather too hard on his shoes;<sup>15</sup> the gentleman who

<sup>1</sup> 211, 240, 366, etc.; Mart. iii. 95; x. 2; xi. 3.

<sup>2</sup> 264, 265, 613; Mart. v. 1. 6; vii. 82; xii. 4. 11.

<sup>3</sup> 1131; Mart. i. 4. 8 (G.); cf. xi. 15. 13.

<sup>4</sup> Grosart II. 101; cf. II. 88, Upon Jolly and Jilly; Mart. viii. 35.

<sup>5</sup> *Ibid.* III. 2; cf. II. 181, Upon Coone; Mart. xii. 88; vii. 95. 10, 11; vi. 36; xii. 37.

<sup>6</sup> *Ibid.* III. 36; Mart. i. 97.

<sup>7</sup> *Ibid.* III. 55; cf. II. 78, Upon Skrew; II. 84, Upon Eeles; Mart. xi. 66.

<sup>8</sup> *Ibid.* I. 80; cf. II. 180, Upon a free Maid; II. 101, Upon Lungs; II. 163, Way in a Crowd; II. 184, Upon a sowre-breath Lady; II. 78, Upon Linnit; III. 68, Upon Gorgonius; Mart. iii. 17 (G.); i. 83 (G.); vii. 94 (G.); xi. 30; ii. 10 (G.).

<sup>9</sup> *Ibid.* II. 92; cf. II. 243, Upon Franck; Mart. i. 19 (G.); viii. 57.

<sup>10</sup> *Ibid.* II. 177; cf. I. 171, Upon Guesse; Mart. i. 98.

<sup>11</sup> *Ibid.* I. 123; Mart. xii. 70.

<sup>12</sup> *Ibid.* II. 248; Mart. ii. 41.

<sup>13</sup> *Ibid.* I. 78; cf. II. 159, Upon Ursley; II. 183, Of Horne; III. 32, Upon Mudge; Mart. ii. 41. 6, 7; v. 43; xii. 23; ix. 37; vi. 74; iii. 93; vii. 13; viii. 57; i. 72.

<sup>14</sup> *Ibid.* II. 290; Mart. ii. 65; iv. 58.

<sup>15</sup> *Ibid.* III. 84; Mart. xii. 87.

wears long hair to cover not his ears but their absence;<sup>1</sup> Peapes, who picks his teeth quite as if he had eaten beef instead of bread and cheese;<sup>2</sup> the fair lady whose painter deserves the credit,<sup>3</sup> the perfumed damsel who alleges that she's sweet,<sup>4</sup> and Judith, whose new skin fails to hide her foulness;<sup>5</sup> the man with the annoying habit of stealing shoes;<sup>6</sup> the host who displays an abundance of plate and a dearth of meat,<sup>7</sup> and the guest who recompenses himself for his lack of appetite by borrowing the spoons and napkins;<sup>8</sup> the woman with the very limited supply of hair,<sup>9</sup> and the girl who says she's young despite her absent teeth;<sup>10</sup> the one-eyed man who goes to the bath to be cured of lameness, but returns still half-blind,<sup>11</sup> economical Bungie, who keeps Lent indefinitely,<sup>12</sup> and Tom Brock, who cleans his running eyes, but forgets to wash his dirty mouth<sup>13</sup>—their near relatives, at least, are in the troupe of the Latin poet.

Finally there are the jealous wives;<sup>14</sup> the blind<sup>15</sup> and unsuccessful lovers;<sup>16</sup> the heiress-hunters;<sup>17</sup> the decrepit<sup>18</sup> and hand-made women;<sup>19</sup> the schoolmasters,<sup>20</sup> doctors,<sup>21</sup> and cobblers;<sup>22</sup> the debtors,<sup>23</sup>

<sup>1</sup> Grosart II. 290; Mart. xii. 89; ii. 29.

<sup>2</sup> *Ibid.* II. 287; Mart. vi. 74; v. 47, 76.

<sup>3</sup> *Ibid.* I. 171; Mart. ix. 37.

<sup>4</sup> *Ibid.* II. 12; Mart. iii. 55; ii. 12.

<sup>5</sup> *Ibid.* II. 62; Mart. iii. 43.

<sup>6</sup> *Ibid.* II. 66; Mart. viii. 59; xii. 87, 28; xi. 54; viii. 48.

<sup>7</sup> *Ibid.* II. 97; cf. III. 82, Upon Croot; II. 268, The Invitation; Mart. x. 54; iii. 12; vi. 94; x. 49; iv. 39; i. 43; ii. 19.

<sup>8</sup> *Ibid.* II. 24; Mart. xii. 28.

<sup>9</sup> *Ibid.* II. 155; cf. II. 172, Upon Blanch; Mart. xii. 7; vi. 57.

<sup>10</sup> *Ibid.* II. 119; Mart. v. 45; vii. 13; viii. 57.

<sup>11</sup> *Ibid.* II. 165; Mart. vii. 13; iv. 62, 65.

<sup>12</sup> *Ibid.* II. 30; cf. I. 55, Great boast, small rost; II. 64, Upon Mease; II. 171, Upon Tooly; III. 45, Upon Pennie; III. 83, Upon Flood; Mart. xii. 70; v. 47, 76; xi. 32.

<sup>13</sup> *Ibid.* II. 9; Mart. vi. 81; ii. 70, 42; iii. 87.

<sup>14</sup> *Ibid.* I. 87; Mart. xii. 96.

<sup>15</sup> *Ibid.* I. 55; Mart. iii. 8; xi. 101.

<sup>16</sup> *Ibid.* II. 276; Mart. xi. 64.

<sup>17</sup> *Ibid.* II. 42; Mart. i. 10; ix. 80.

<sup>18</sup> *Ibid.* I. 156; cf. I. 107; Mart. iii. 93; x. 39, 67; ix. 29.

<sup>19</sup> *Ibid.* I. 132; Mart. iii. 42, 55; vi. 12; ix. 37; xii. 23; i. 72.

<sup>20</sup> *Ibid.* I. 66; Mart. ix. 68; x. 60, 62; xii. 57.

<sup>21</sup> *Ibid.* I. 170; Mart. v. 9; xi. 74; ix. 94, 96; vi. 53; viii. 74.

<sup>22</sup> *Ibid.* II. 68; Mart. iii. 16.

<sup>23</sup> *Ibid.* I. 144; II. 64, 97; Mart. ii. 57, 3, 13, 44; iii. 41, etc.



parasites,<sup>1</sup> and hypocrites;<sup>2</sup> the sore-eyed<sup>3</sup> and impotent;<sup>4</sup> the greedy,<sup>5</sup> stingy,<sup>6</sup> pimpled,<sup>7</sup> and proud;<sup>8</sup> the incontinent,<sup>9</sup> adulterous,<sup>10</sup> patricidal,<sup>11</sup> and incestuous<sup>12</sup> performers, who do different turns for the two managers.

In his epigrams, then, as in his verses upon poetry, Herrick parallels Martial very completely so far as he goes. It is a sincere compliment to Martial, or to Martial through Jonson, for he defied Heaven and baffled Nature's hope in attempting to be a wit. When he keeps close to the Latin poet, he selects for imitation, with unerring judgment, some inferior epigram, and then often manages to spoil it utterly. When he verges upon originality, he is as humorous as the elephant that elects to walk on its driver. Nor does he have the moral purpose of the elephant.

But poems purportedly witty or sarcastic comprise only one-seventh of his work, more than one-half of Martial's. The remaining three-fourths of the *Hesperides* have comparatively little in common with the *Epigrammata*. In his few epitaphs alone does he further parallel the Latin poet with any suggestion of completeness. His lines "To Laurels"<sup>13</sup> and his verses upon the "sober matron," whose

modest wedlock that was known  
Contented with the bed of one,<sup>14</sup>

were apparently written in imitation of the epigrammatist; and the arrangement and tone, and sometimes the sentiment, of his epitaphs upon children<sup>15</sup> testify to his appreciation of the tenderness of feeling and delicate perfection of form that occasionally startle us in Martial as would the discovery of a chapel in a dive. In the form, too, of his epitaph upon Mr. J. Warr,<sup>16</sup> in his varia-

<sup>1</sup>Grosart III. 22; Mart. ix. 14; ii. 11, etc.

<sup>2</sup>*Ibid.* II. 211; Mart. iv. 6.

<sup>3</sup>*Ibid.* II. 177; Mart. iii. 8; iv. 65; xii. 22.

<sup>4</sup>*Ibid.* II. 156; Mart. vi. 39.

<sup>5</sup>*Ibid.* II. 149; III. 38, 72; Mart. i. 11, 20, 26, etc.

<sup>6</sup>*Ibid.* I. 127; Mart. i. 99; xii. 53.

<sup>7</sup>*Ibid.* I. 65; II. 182, 287; Mart. i. 65; vii. 71.

<sup>8</sup>*Ibid.* III. 21; Mart. v. 17.

<sup>9</sup>*Ibid.* I. 138; II. 84; Mart. ix. 2; xii. 16, 33.

<sup>10</sup>*Ibid.* II. 155, 196, 254; Mart. ii. 56, 60, 83; iii. 26, 85; viii. 31.

<sup>11</sup>*Ibid.* II. 34; Mart. iv. 70; i. 33.

<sup>12</sup>*Ibid.* III. 22; Mart. ii. 4; iv. 16.

<sup>13</sup>89; Mart. i. 88.

<sup>14</sup>116; Mart. x. 63.

<sup>15</sup>180, 310, 566, 642, 840; Mart. i. 88; v. 34; vi. 28, 52; vii. 96; x. 61.

<sup>16</sup>134; Mart. xi. 13.

tions of such stereotyped phrases as "sit terra tibi levis,"<sup>1</sup> and in his offer to the dead of monuments of verse in lieu of those of stone,<sup>2</sup> Herrick possibly remembers the Latin poet.

His miscellaneous verse, however, resembles the epigrams in little but its amount. One-eighth of Martial's work, one-ninth of the *Hesperides*, may be so classified. The lines on the fly inclosed in amber are frankly imitative of the epigrammatist, and those on the fly in ivory were doubtless suggested by him.<sup>3</sup> In "A Hymn to Bacchus"<sup>4</sup> he expresses his tipsy disregard of Brutus and "Cato the severe," to whom Martial so often alludes. Once he asks a friend for some wine:<sup>5</sup> if he had needed precedent for such a request, he of course would not have had to turn many pages of the epigrams. Another poem laments the death of his spaniel, Tracie,<sup>6</sup> but it is not absolutely necessary to suppose that he recalled the panegyric upon Issa. Nor is there anything peculiarly significant in the fact that both poets objected to hard work and small pay,<sup>7</sup> alleged that they would be more generous if they had more money,<sup>8</sup> wrote frequently in honor and adulation of their sovereigns,<sup>9</sup> and praised their friends.<sup>10</sup> Soame, to be sure, is described as being one of those

Not wearing purple only for the show . . .  
But for true service,

and Philaenis, although she wears it day and night,

non est ambitiosa nec superba.

Suspensions of indebtedness are somewhat allayed, however, by the following line:

delectatur odore, non colore.<sup>11</sup>

The rest of Herrick's miscellaneous verse not only has nothing in common with the epigrams, but is in large measure of an entirely

<sup>1</sup> 646, 134, 840, 642, 566, 310, 180; Mart. vii. 96. 6-8; v. 34. 9, 10; vi. 28. 10.

<sup>2</sup> 82, 376; Mart. vi. 85; x. 26; v. 15.

<sup>3</sup> 819, 499; Mart. iv. 32 (P.); iv. 59 (G.); vi. 15.

<sup>4</sup> 774; Mart. x. 20. 21 (P.); i. 8 (G.); Introduction, ix. 28; xi. 2. 6; xi. 16 (P.).

<sup>5</sup> 920; Mart. ix. 53; xi. 105, etc.

<sup>6</sup> 969; Mart. i. 109.

<sup>7</sup> 604; Mart. x. 58. 8.

<sup>8</sup> 457; Mart. ix. 54.

<sup>9</sup> Dedication, 77, 161, 213, 266, 453, 687, 758, 825, 963; Mart. vii. 8; vi. 3; viii. 21; x. 6; vii. 8, etc.

<sup>10</sup> 301, 331, 341, 427, 485, 1058; Mart. i. 39, 54, 82, 111, etc.

<sup>11</sup> 468; Mart. ix. 62.



The chief difference between the two, however, is not, as Mr. Gosse affirms, the fact that "Herrick is as much a rural as Martial an urban poet." The vital difference is that the one is as much a love-poet and moralist as the other is a wit.

Herrick commends to the world nearly three hundred rhymed precepts and moral panaceas, of which the vast majority are definitely remembered quite as well as they deserve to be. The epigrammatist offers us only one-tenth that number of suggestions. A few of them the English poet adopts. His Cyrenaic cry,

Let's live in haste; use pleasures while we may:  
Could life return, 'twould never lose a day.<sup>1</sup>

or,

Tomorrow's life too late is: live to-day;<sup>2</sup>

his distinction between living and lasting;<sup>3</sup> his prayer,

Fat be my hind: unlearned be my wife:  
Peaceful my night: my day devoid of strife,<sup>4</sup>

are clearly borrowed from Martial; and when he wrote:

Each must in virtue strive for to excel;  
That man lives twice that lives the first life well,

he apparently remembered:

Ampliat aetatis spatium sibi vir bonus: hoc est  
vivere bis, vita posse priore frui.<sup>5</sup>

Common to both, too, are the sentiments:

Such as the prince is, will his people be,<sup>6</sup>  
.  
.  
.  
Let's live with that small pittance that we have;<sup>7</sup>  
Who covets more, is ever more a slave,

and,

'Tis liberty to serve one lord; but he<sup>8</sup>  
Who many serves, serves base servility.

<sup>1</sup>455; Mart. vii. 47. 11, 12; ii. 90. 4 (G.).

<sup>2</sup>657; Mart. i. 15. 12 (G.); cf., for Cyrenaic sentiment, ii. 59; iv. 54; v. 20, 58, 64; viii. 44, 77, and Herrick III. 231, 459, 521, 542, 641, 808.

<sup>3</sup>1090, 672; Mart. vi. 70 (G.). Cf. viii. 77.

<sup>4</sup>940; Mart. ii. 90 (G.).

<sup>5</sup>298; Mart. x. 23; cf. viii. 77.

<sup>6</sup>761; Mart. ix. 79. 7, 8; xi. 4. 8; xii. 9. 4.

<sup>7</sup>609; cf. 608, 58; Mart. ii. 68 (G.). Cf. ii. 53; x. 47. 12.

<sup>8</sup>889; Mart. ii. 18. 7, 8; ii. 32. 7, 8.

Both poets profess contentment with little,<sup>1</sup> and at other times, with no great consistency, lament Fortune's lack of discretion,<sup>2</sup> and express their desire to have studies recompensed.<sup>3</sup> Both are conscious that true friendship is a thing apart from property,<sup>4</sup> and elsewhere praise their friends for their costly hospitality.<sup>5</sup> Both speak of the comparative satisfaction of falling at the hands of a worthy enemy,<sup>6</sup> dislike cruelty in the powerful,<sup>7</sup> and believe that one who may sin, sins least.<sup>8</sup> After the enunciation, in different phraseology, of these hackneyed sentiments, Herrick and Martial, as moralists, entirely part company. The remaining third of the *Hesperides* are love lyrics, and of such unprofitable songs the Roman poet composed only three score. Of these we hear but few clear echoes in Herrick. His poem entitled, "Upon Julia Washing Herself in the River,"<sup>9</sup> the last two stanzas of the ode, "To Julia, in Her Dawn, or Daybreak,"<sup>10</sup> and the request that his mistress

Lucrece all day be  
Thais in the night to me.  
Be she such as neither will  
Famish me or overfill.<sup>11</sup>

are hardly more than translations of the epigrammatist; and when he wrote:

Go, happy rose, and interwove  
With other flowers, bind my love,

he probably was not altogether forgetful of the lines:

I, felix rosa, mollibusque sertis  
nostri cinge comas Apollinaris.<sup>12</sup>

The girl, too, who is whiter than swans, snow, lilies, pearls, ivory, cream, and moonlight,<sup>13</sup> and those who smell sweeter than incense, spices, ambers, musk, dewy fields, vineyards, pomegranates, balm,

<sup>1</sup> 100; Mart. x. 96; i. 55.

<sup>2</sup> 691; Mart. v. 81; x. 14.

<sup>3</sup> 1035; Mart. i. 76; v. 16, 56.

<sup>4</sup> 576; Mart. xi. 44.

<sup>5</sup> 377; Mart. iv. 64.

<sup>6</sup> 141; Mart. *Spect.* 32.

<sup>7</sup> 599; Mart. vi. 83.

<sup>8</sup> 270; Mart. i. 73.

<sup>9</sup> 941; Mart. iv. 22 (G.).

<sup>10</sup> 826; cf. 104, 193, 417; Mart. viii. 68. 7, 8; iv. 22 (G.).

<sup>11</sup> 667; Mart. xi. 104. 21, 22 (P.); i. 57 (G.).

<sup>12</sup> 238; Mart. vii. 89. 1, 2.

<sup>13</sup> 105; Mart. v. 37; i. 15. Cf. viii. 28.

myrrh, nard, wine, flowers, beehives, and the phoenix-nest, are at least very suggestive of Martial's girls and boys in their complex whiteness and sweetness.<sup>1</sup> In one poem, particularly, Herrick exhausts his ingenuity, and his readers, in naming fragrant things before he tells us the purport of it all—

Thus sweet she smells, or what can be  
More lik'd by her or lov'd by me.

We should have been spared the suspense, probably, but for Martial.<sup>2</sup>

Less certainly the epigrammatist's is the responsibility for Herrick's desire for the girl who is coy but not unkind,<sup>3</sup> and for a wife who is not too rich,<sup>4</sup> for his reflections on his inability to be constant in love,<sup>5</sup> and for his resolve to have no spouse but a sister.<sup>6</sup> It is no more than imitation of general sentiment, at most. Finally come a number of tastes and convictions which both poets happen to have in common—a liking for lips that rival roses,<sup>7</sup> for multitudinous kisses<sup>8</sup> and certain preferences therein,<sup>9</sup> a dislike of painful neatness in appearance,<sup>10</sup> a consciousness of the strife between beauty and chastity,<sup>11</sup> a knowledge of the nothingness of a woman's "Nay,"<sup>12</sup> of the credulity of the lover,<sup>13</sup> and of the fact that love begets love.<sup>14</sup>

The rest of Herrick's love lyrics, between three and four hundred in number, take us to another world than Martial's, a world wherein petticoats and stomachers, ribbons and carcanets, amorous sighs and frozen hearts, are the great, eternal verities. Only once

<sup>1</sup>283, 375, 179, 54, 155, 251, 327, 415, 418, 487, 721, 807; Mart. iii. 65; v. 37; vi. 55; xi. 8.

<sup>2</sup>375; Mart. xi. 8. Cf. form of 342 and iv. 42; 876, 337, 1020, and ix. 90. 13-18.

346, 1086, 143, 149, 951; Mart. i. 57 (G.); iv. 29, 38, 42; v. 46, 83.

<sup>4</sup>496; Mart. viii. 12.

<sup>5</sup>249, 519; Mart. vi. 40.

<sup>6</sup>31; Mart. xii. 20. Dr. Grosart refers to I Cor. 9:5 as the source of this poem!

<sup>7</sup>23, 45, 337; Mart. iv. 42.

<sup>8</sup>74, 87; Mart. vi. 34. Catullus is probably their common source.

<sup>9</sup>799; Grosart II. 302; Mart. xi. 23, 26, 104; viii. 46; xiii. 18.

<sup>10</sup>83; Mart. ii. 36 (G.).

<sup>11</sup>136, 513; Mart. viii. 54.

<sup>12</sup>737; Mart. iv. 71, 81. Cf. iii. 90; xii. 75.

<sup>13</sup>10; Mart. iii. 15.

<sup>14</sup>748; Mart. vi. 11.

or twice convincingly sincere, but always musical, Herrick's verses, gay or plaintive, pensive or triumphant, complimentary or advisory, to his fair, imaginary mistresses will probably never lose their place among the most captivating and delightful trifles in the language. Through them we first become acquainted with the poet; to them we most frequently return; and in them, in their number as in their form and content, we have further and conclusive evidence that the prevailing interests and the real genius of the poet were not akin to Martial's. The points of contact between the two, though numerous, are relatively unimportant; the long lines of divergence are fundamental. Of the three Latin poets whom Herrick most frequently imitates, Martial is certainly the one whom he least desired to rival.

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